

DiScORDER



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GUESTS

TICKETS AT USUAL OUTLETS

February 1985 Vol. 3 No. 1

DISCORDER



2 years ago

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-dead records brought back to life before your very eyes.

The candles have been blown out, and the cake's all gone, but its true, DISCORDER is now two years old. And if we may engage in a little teary-eyed sentimentalism we'd like to thank some people whose efforts allowed this bastard child of CTR Radio to make it this far. We would, of course, like to thank you, our readers, for simply picking up the magazine. But also for providing support and criticism as the magazine grew. We'd like to thank our advertisers, whose financial support has allowed us to continue publishing without applying to the CIA for funding as a front organization.

Thanks to everyone who's ever submitted anything to DISCORDER, whether we've used it or not. And Special Thanks to Mike Mines and Jennifer Fahrni, who founded The Rag, and to Michael Shea, Jeff Kearney, and Fiona MacKay, who edited it along the way.

Now that that bit of gushing is done with, you may turn the page and read the rest of the paper.

OVERHEARD

.....AT AMERICA'S LUNCH COUNTERS



"All poor people have is bitching and sex and now they're trying to take that away!"



"Now just picture yourself throwing snowballs in the nude, you little devil!"



"I don't believe in that evolution. Then why don't I have more hair on my back?"

DISCORDER

Issue #25

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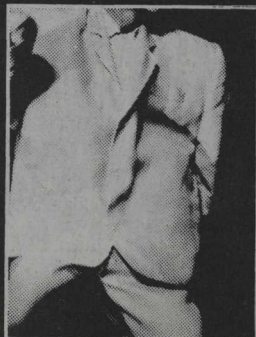
STOP MAKING SENSE

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down and burn."**

David Ansen, NEWSWEEK

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David Chute, L.A. HERALD EXAMINER

Dear Airhead,

I am writing to you in response to the re-opening of the 'Industrial Music' can of worms. I have listened to CTR for many years and consider myself a person who is open to all kinds of music. I have tried on many occasions to appreciate this so-called 'innovative and new sound' termed as Industrial Music, but have miserably failed each time. I have even had the misfortune of wasting \$16 of hard-earned cash on one of the worst albums I have ever heard, Nocturnal Emission's *Sea of Bliss* (should have been called *Sea of Boredom*).

How anyone can call the aforementioned LP anything but pretentious noise is beyond me. I mean any idiot could record an album like that with absolutely no artistic effort. Appliance effort perhaps, but certainly not artistic effort. The only problem with appliance effort is that all of us flush the toilet, turn on the toaster and wash the dishes at least once a day, thus condemning this type of inspiration to dwell in the houses of the MAJORITY (oh no, not *them*, cries Greg Rum & friends).

But why are so many people caught up in this nonsense? Are they so scared of listening to music that other people have heard of? They seem to have a paranoid obsession of being different for the sake of being different; rather than standing for a set of individual ethics or ideals which may be overlooked by the mainstream.

Bands like Severed Heads and Nocturnal Emissions follow as



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defeatist a path as do Loverboy. Both sacrifice artistic integrity for selfish obsessions. This new wave of music makes me absolutely sick and I thank god that the majority of CTR's programming remains clean of such filth.

Joe Smithers

Methinks that this can of worms has gone a bit rancid.

Dear Airhead,

We would like to thank Brian Maitlar for his amusing review of the Moev *Alibis* EP. We have had the review blown up, and we are wondering if he would care to sign it, before it gets framed. We should clear up one point though, "Ha!" is not a political song, but one about a person going off the far end.

Thanks also to Beverly Demchuk for her open and serious look at our releases. Keep up your excellent work on the local scene.

Yours sincerely
Terry McBride
Netwerk Productions

Dear Airhead,

I think that Larry Thiessen's letter in January's DISORDER proves only that he is operating with a basic belief in inequality.

He states that 50% or more of the titles that he plays on his program have women involved in writing, performing, and/or producing. But he fails to specify how many of the titles that he plays have *men* involved in writing, performing, and/or producing. (It would probably be at least 90%.) While some bands may have one or two females involved, there may also be quite a few males involved with the same band. The point is still that the total number of females involved in making the music that CTR plays is very much lower than the total number of males.

As for the Annie Anxiety quotation that Mr. Thiessen chooses to use: It reeks of misogyny. The implication is that to present oneself as a woman is to automatically subjugate oneself as a woman is to automatically subjugate oneself. But this suggestion can only come out of a belief in inequality in the

first place. And it is that very belief that we must recognize as being faulty—the belief that the 'feminine' is inferior to the 'masculine.' Why should a woman *not* present herself to the world as a woman if she wants to? I mean, would you tell Eddie Murphy not to present himself to the world as a black man?

Sincerely,
Adele Hawley

Annie Anxiety is not a misogynist. She's never had a misogin in her life.

Dear Airhead,

I've been a member at CTR for nearly five months and I'm glad that two women have finally come forward and mentioned the problem of sexism up here at CTR. However, I'm writing to you to inform the readers of DISORDER what is actually happening at the station.

There has been a campaign against women joining the station ever since I joined in September, headed by those low-down, commie-bashing, women-haters; Dave Ball and Chris Dafeo. Val Goodfellow wasn't kidding when she said that Program Guiding was like bondage...I've heard terrible screams during layout meetings while standing outside the DISORDER room with my ear to the door.

Marie Carlson only hit the nail partially on the head when she wrote that 'every issue of DISORDER seems to contain some criticisms of feminists.' Chris Dafeo and Dave Ball let me in on a little-known secret (because they think I'm cute) that they print subliminal messages of hate-literature kind against women in every DISORDER on page 33.

But why, may you ask, do several women writers appear in monthly issues of DISORDER? Speaking from personal experience, Dave and Chris will only print your article after you let them do horrible and degrading things to you.

That Dafeo guy made me lick his shoes clean before he'd send my first article to be typeset. And I had to let Dave Ball rip my clothes off with an exacto knife before he'd promise not to cut my D.O.A. article into one sentence. That was only the beginning. I've had two more articles published since and they are threatening to do even more things to me if I write another article. Val was lucky that her record reviews weren't up to DISORDER's trashy standards. At least she doesn't have cigarette burns over 90% of her body.

I keep on asking the other women at the station for help, but they're even more afraid of Dave and Chris than I am. I think they may be trying to poison us with



THE NIGHT THEY WERE SUPPOSED
TO BE RENOVATING THE BATHROOMS
AT THE MET, MIKE AND NORMAN
(DISCOVERED) OPERA.

arsenic-laced powdered jelly donuts—like, like 'Flowers in the Attic'—but I can't be sure.

Sincerely,
Maria Trail

Airhead,

Competition is a must in "Radio City"—the big stations in Vancouver require an audience to boost their ratings and to establish a good reputation with them as well; at least I would think so.

Of course, CTR is up to par in my books, and I am sure, in others as well. Nevertheless, it does not suffer from commercialism, in the sense that it does not have the potential to attract the larger advertisers.

Advertising plays a very important part in radio, television, and other media markets as well. I may not be knowledgeable in all aspects of the communications business, but I most certainly know that to build a strong audience, you must have the qualities to succeed, and be good at what you do.

I enjoy listening to your station, but could not be a steady listener at this time. I tend to be a social butterfly, and jump from one station to the other. Your station has proven to be a success by many people, but it has its weak points as well.

What is it that you are trying to achieve? Are you just a "fun" station, or do you have goals? I would suspect that you will reach commercial standards as well in the coming years. Keep on doing what you are doing, but make it tighter, and highly specialized to a certain audience. Just a silent partner. The larger stations believe I'm of no more use than a postage stamp

without gum. How dare them suspect me to be the one calling the shots...as Rodney Dangerfield was once quoted as saying...I get no respect...so in retaliation to the biggy stations...I say..."Let's Go Up."

Sincerely yours,
Racine Carr

A postage stamp without gum? The "biggy" stations regard us as little more than a sex object, here to satisfy their perverted pleasures. But, as I commented so cryptically last month, they're far too "small" for us to bother with. Get it? Anyway, stay real, Racine, and remember that butterflies are free.

Dear Airhead,

Hey! CTR's the greatest. I've been a listener since you went on the air.

Hey! Shindig's the greatest thing happening for local bands.

Hey! Where'd you get those judges? Red Herring wins! Really?

Sure they're a good band with lots of commercial potential. Right?

Judging from the past two winners I hope this doesn't mean commercial potential is part of the criteria for winning.

Isn't CTR a non-commercial station?

Your faithful servant,
Kevin

Airhead,

So I hear CTR is going high power.

"Here, little boy. Take this .44 Magnum and go play."

Lester Square



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Photo Ross Cameron

The winners and obvious favourites of round II were **NG3**, a decidedly hardcore band. (So much



Photo Jim Main

Bongo Gestalt

for those nasty rumours about corruption among the CTR judges). NG3 (Odd Noxious, drums; Nev, guitar; Jaime, bass; John Frymire, guitar and vocals) was definitely the most exciting band of the evening. They're loud, fast, hard—the usual—but they do it well.

And they look right: John has electric blue hair and the bass player keeps rolling his eyes and head as if he were going to pass out. NG3 claims they're unlike other hardcore bands in that they're "not into the Sewer System." They're not on a "death binge."

But, of course, they're political. NG3 stands for: No Guns, No Government, No God. Why? Because: "Those are a lot of what's fucking things up." "Religion fucks everything up," says guitarist John Frymire, "well, it fucked me up." What about morality, do they believe in some kind of morality? "No, morality fucks people up too," says John. A thorough-going anarchy that one of them suggested could be summed up in the cliché, "to each his

own." They won. Odd says resignedly, "I've lost in these competitions before." ★★

The final round had a promising line-up: **Legion of Doom, Bongo Gestalt**, and **David Domino**. We weren't disappointed. **Legion of Doom**, named after a wrestling tag-team, is Emile Davis "Nim" (bass and vocals), Garner Stone (guitar), Don Isaac (guitar), Darrin Abbey (drums). They characterized themselves as a band that "wanted to be boppy and fun but were actually harsh and shitty." They've been together only two months; according to Emile, "not long enough." They were a little pessimistic but after all, quite honest about their ability. Emile is a surfer and he pushes beach-surfer tunes. He's trying to combine surfing and politics but "that's not easy." (!) Some keen listeners could hear the surfer influence but it was hidden pretty deep. They played loud, RAW, toe-tapping music. Dean/Zero and the crowd

more SHiNdig p. 14

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THE TIMES OF HARVEY MILK



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Of the THICK Night

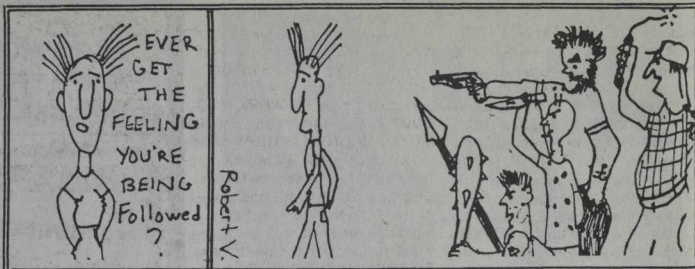
MINIREVIEW

I'm so happy to have heard **Bolero Lava** at their last gig before the spring that I didn't even mind paying the five bucks to hear them play. You hear that, _____ ANGEL? This, angel assured us in introducing **GERRY** _____'s poems, that restraint is over and our little black clouds around our heads could disperse now. Gerry read a Fuck Poem which exorcised any demons that could have been left in the capacity crowd at the Ukrainian Hall, defining hilariously all the contemporary trips in terms of fucking. The place was packed with fools of all description, and the roaring success pulled the **O.H. Lettuce B. Fools of: Society** out of debt! Which made them

really happy fools, and happy fools are much funnier than sad ones. I arrived early, which means right on time, to catch the salsa music of more fools than you could shake a stick at who danced around a candelbrum in the centre of the floor, making merry. In a hard core era it's enlightening to find so many people frolicking to pure silliness! And I gambolled along doing a terrible two-step waltz with Rachel (she led). Have more of this kind of fun on April Fool's Day when a parade starts at Granville Island and ends up...? Do not miss the Festival of Fools! As for **Bolero Lava**, what can I say? I've been a fan of theirs since they started in my basement in the summer of '83. I hope they go a long way. By the look of it they will. They

have an unerring sense of occasion when they perform, making any technical failings irrelevant... it's the attitude I think that makes them successful—they chose not to respond to some goof who shouted, "hey, sexy!", simply because the songs say it all. In the war of attrition between the sexes, Bolero Lava handles its propaganda like storm troopers. They prey on guilt-ridden male intellectuals—an easy target—though their main thrust is as cheerleaders for independent women which is amply shown in their sexually-correct lyrics, viz. "I decided a long time ago I'm gonna get what I need..." and a new song featuring dialogue between Phaedra and Vanessa about asking a man for his seat on the bus; "I'm gonna call your bluff"... then

there's the anomaly of Laurel, the statuesque bassist whose technique is in process, being more beautiful in a Cosmo way than any Vogue cover girl, replete with this Xmas' turkey bones strung around her neck... "she wanted to be seen in a fashion magazine," goes Western Rage, and I suddenly see the character of the anorexic woman in the song is not Laurel but Phaedra, a WIRED guitarist barely able to contain her energy, a skinny little weasel totally unfit for "marital duty", and comprehend just how high the stakes are here in this game... thanks for all the letters boys and girls; if you think that's outrageous, wait'll you see what I've got in the bag for next month! They're gonna give me **THE CHAIR**... watch for the



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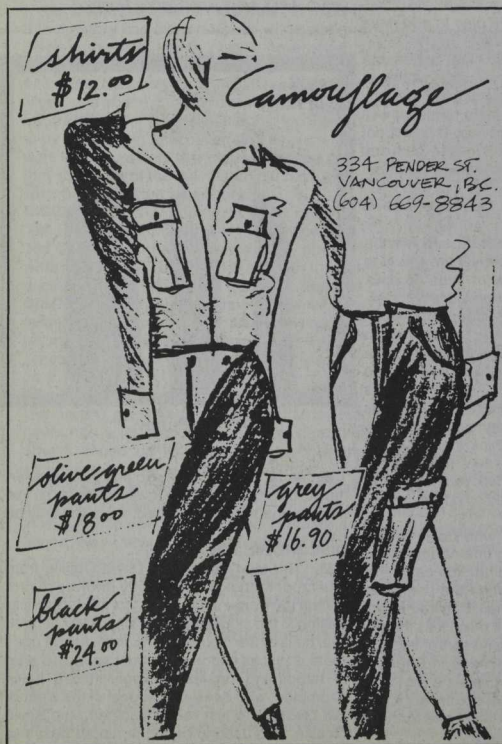
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ALL AGES WELCOME

sudden rash appearance of **FAS-TER PUSSYCAT**, a new band-aid on the old wound. Unabashedly sexist, my source says they are writing songs with video images in mind, to which I say what a relief! I mean, I get enough Sesame Street on Good Rockin' Tonite, and I'm ready to see somethin' with some meat on it! & I don't mean softcoreporn as in Duran Duran; I want to be OVER-WHELMED like the Cabaret Voltaire video did to me when Raz-Draz somehow got ahold of it in '83. . . Bob and Kathy, ex-Chronic Condition (pl. Buddah c. 1980) are still together, now in Toronto in a band called **COOL-LASSO**. Demotape vascillates between pop and country rock—I like it alot, but I also like Bob and many of his songs which I know well, so I need more opinions—you may request it at 228-CITR. . . **HAI JINGO** debuted at a private party at **FACES** in Jan. & are slated to play the **TOWN PUMP** & **The RAILWAY CLUB** in Feb. Now's your chance to get out & make your own opinions before the hacks & scribes get to them. . . speaking of **TOWN PUMP**, they are doing a local music contest with **CKLG** and the **PROVINCE**, with musical prizes of-

fered. More than 50 demotapes had been submitted by New Year's. . . **ONE FELL SWOOP** is just finishing their new E.P. to be distributed by **NETTWERK PRODUCTIONS**, who also handle **MOEV**, **SKINNY PUPPY** and **GRAPES OF WRATH**, all with new E.P.s out. They played the Railway Club Jan. 28-29 & are booked into the **TOWN PUMP** in Feb. . . but if you really want to see some wierd action, don't miss the **ANTHROPOMORPHIC BEAUX-ARTS BALL** Sat., Feb. 23rd at the Commodore. It's for alumni of Emily Carr College of Art & Design, and its former incarnation the Vancouver School of Art, and you have to dress up as something that's come to life. . . the afternoon before the Ball there will be an auction at the College's Concourse Gallery, with proceeds matched dollar for dollar by Safeway to be contributed to the Food Bank. I've gotten the short end of the stick from the Food Bank more than once, so all I can do is parrot Lincoln Clarkes and say **BUY ART NOT COCAINE**. . . it's been a five-week Welfare month, relax, we've bottomed out for awhile. . . yours hungrily,

AMMO FUZZTONE.



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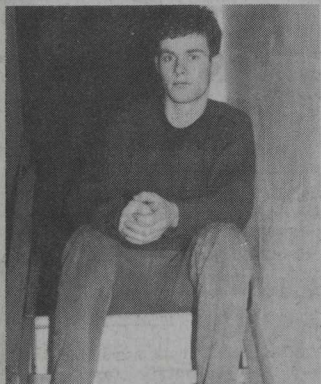
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NETTWERK

Just before the Christmas rush descended upon Vancouver, Nettwerk Productions introduced their first three records simultaneously. They were greeted with mixed reviews; but the fact that they were produced at all, let alone all at once is cause for some attention. The groups featured were **Moew**, **Skinny Puppy**, and **The Grapes of Wrath**. Following is a transcription of an interview done with Nettwerk's general operations manager, Terry McBride.



Terry McBride

Photo Jim Main

DISORDER: I was quite impressed by the timing involved in the release of these three records. It must have been very difficult to accomplish.

T.M.: Yes, very difficult. The final product of all three wasn't finished until just about two days before release—so the work involved was quite incredible. But, it happened; and the release of three records rather than just one has a lot more impact.

DISORDER: How long has Nettwerk been more than just an idea?

T.M.: We started about three years ago with three frustrated musicians and an ex-manager getting together over a beer. From that point it took about eight months of saving money by all four of us in order to get it off the ground. In terms of reality rather than ideas, I guess we've been around for about a year and a half.

DISORDER: My own impression of all the Nettwerk groups is that they seem to pursue a similar sort of European or electronic sound. Would you agree?

T.M.: Nothing like that was really conscious on our part. We obviously wanted a high quality sound; but as far as musical tastes are concerned, we're fairly open. Skinny Puppy fits one type of sound, Moew another, and Grapes of Wrath could even be described as a U.S.-type guitar

sound. As long as the sound is well-produced, we would be interested in it. We don't want to be labelled as an electronic sound or a guitar sound or anything else that specific. I think that has possibly been the downfall of such labels as Factory or Enigma. Some of the best companies and certainly the most varied around right now in my opinion are Crammed in Belgium or Waxtrax in the U.S. They're very concerned with their packaging and the suitability of their product for export and just how the record sounds.

DISORDER: That sounds a lot like Nettwerk's attitude. I understand that you're very busy with the export of your products. Is that so?

T.M.: Very definitely. Vancouver isn't L.A. or New York where a local band can make a record and expect to sell ten to fifteen thousand copies. It's very nice for a Vancouver band to be accepted in Vancouver; but that's not going to make you successful in itself. It does help if people locally don't hate you, though.

DISORDER: Does Nettwerk plan to add more local groups in the near future?

T.M.: We are looking at a few other bands; but I couldn't definitely say yes or no to anything at the moment. I can tell you that signing with any band is a long term commitment for us as well as them. Producing only one record is just not a viable proposition. We have to look at them and decide whether or not there is a market for them beyond Vancouver.

DISORDER: Do you think Vancouver has its own sound?

T.M.: Absolutely. All you have to do is look at the kind of music people in Vancouver are listening to as opposed to New York or even Toronto. Legendary Pink Dots or Portion Control for example, are making a relatively deep impression here; and people have barely heard of them there. Sure, there's lots of new music happening in those places; but nobody seems curious enough to explore very much. This city seems to almost have an obsession with finding bands that nobody's heard of and then grabbing them.

DISORDER: Why do you think that is?

T.M.: I really don't know. It's fun, though.

DISORDER: Why do you think your marketing efforts abroad have succeeded so quickly where others have not?

T.M.: A lot of it has to do with being in the business for a relatively long time. Another important aspect is the packaging. You can send your music anywhere; but when the person at the other end unwraps the mail, they're not going to be as willing to listen to it much less market it unless the package has some sort of impact. People at places like Rough Trade in England must get at least 30 or 40 packages a day; and with that kind of volume, you have to expect some products to have more of an initial bite to them before they've even been played.

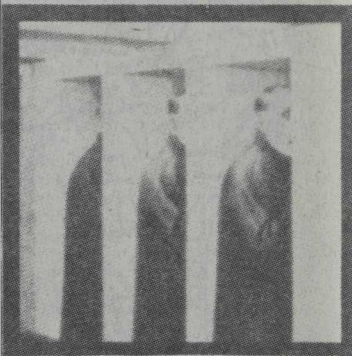
DISORDER: I'd have to agree. All you have to do is look at the packaging of a product like Recommended Records and you know you're going to be more likely to buy it in a record store.

T.M.: That's true; but what you also have to realize is that in the final analysis, it's not consumers who make a record successful. Charts don't sell records either—record stores sell records and you have to keep the people who work in them interested. One person in a record store can sell 50-100 copies of your record if he likes it. What happens then is that your next release will automatically sell.

DISORDER: How long do you think it will be before any of these records have a sequel?

T.M.: That's already in the works. Moew is in the studio, Skinny Puppy is in the studio, Grapes of Wrath will shortly be in the studio.

DISORDER: Could we get down to the groups themselves... some specific details about each group. Let's start with Skinny Puppy.



Skinny Puppy

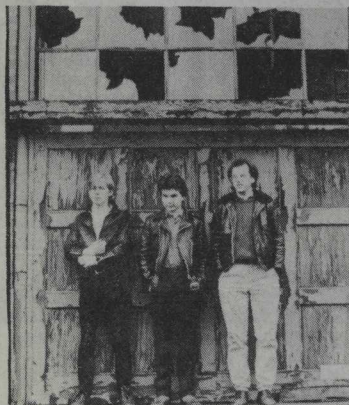
T.M.: As far as making music and putting down music, there's four people involved. As far as live performances are concerned, there will only be three.

DISORDER: Why is that?

T.M.: The fourth person is David Ogilvie from Mushroom Studios, who is very involved in producing the Puppy sound. He's not just a producer waiting in the studio; because when they perform live, he is at the mixing board and what he does there is just as important to their sound as what is happening on stage. Then there's Kevin Crompton, who does a great deal of the writing, Bill Liebe, who just recently joined, and Kevin Ogilvie, who used to be in the record business

in Ontario. He does the vocals. All three have similar musical tastes. Kevin Crompton is still associated with Images in Vogue, though.

DISORDER: How about Moev? Have they changed much since Madeline Morris left? I know they've gotten very mixed reviews even in DISORDER... I have to admit that on the new release I found the vocals a bit hidden.



Moev

T.M.: What you have to realize is that stepping in to the shoes of another vocalist who has been with the group for a number of years is a time-consuming operation. The next release from Moev is likely to feature Christine Jones on lead vocals as well as back-up vocals. Getting to Moev itself... the way that band has been treated locally has always been with a great deal of cynicism. If that record had been released with someone else's name on it, I think it would have gotten a better reception. Madeline never got the recognition she deserves as a vocalist until she left Moev, and you also have to remember that the band was one of the first electronic local bands to try anything in Vancouver; and as such, they were breaking a lot of new ground. Consequently, they took a lot of the flak that might have otherwise been directed elsewhere.

DISORDER: Who comprises Moev now?

T.M.: Tom Ferris, Mark Jowett, Cal Stephenson and Christine Jones. In a sense, Moev now isn't what it was then. They used to suffer in the production end and I don't think that's true anymore.

DISORDER: My early memories of Moev were tainted by the fact that they sounded alright on record, but whenever I saw them live, they always seemed to fuck up—not to put too fine a point on it.

T.M.: That's mostly due to the technology. When you haven't got a lot of money (and Moev has never had a lot of money) it's really hard. We always ended up with middle- or bottom-line equipment and as a result, we suffered.

DISORDER: In the early days you couldn't really avoid a comparison between Moev and Images in Vogue, who seemed to have lots of money and hence, lots of technology. Moev definitely suffered in the comparison.

T.M.: That's true. Not only that, but they have always been labelled as an "electronic band," and probably always will—which irks Mark Jowett to no end because it's as if the guitar wasn't even there.

DISORDER: Let's move on to the The Grapes of Wrath.

T.M.: Very interesting story on these guys...

DISORDER: They're from Kelowna aren't they?

T.M.: Yeah. They've been around as a band for a couple of years. I only heard about them 8 or 9 weeks before the record came out.

DISORDER: Jesus...

T.M.: What happened was that Greg Reilly, who does a lot of our production, produced their recording and gave us the tape to have a listen. Well, we listened for about a week and decided it was good. Then it was a matter of getting hold of them to talk. So, we waited a while and one day they came into Odyssey, so I plopped on their tape and it was like "Hey, what're you doin' with that tape, man? That's ours..." Anyway, we managed to arrange a meeting for about 2:00 a.m., and we talked until about 5:00 a.m. They went away and thought about it, came back, and after we'd hashed out some details, we signed them. Then it was a matter of a lot of long distance phone calls...

DISORDER: They were still based in Kelowna at that point?

T.M.: Yes. They've only been in Vancouver for about a month and a half.

DISORDER: How about the actual members of that group?

T.M.: There's Kevin Kane on lead guitar...

DISORDER: Yet another Kevin?

T.M.: Yeah, it gets pretty confusing... there's all these Kevins... then there's Tom Hooper on vocals and bass and Chris Hooper on drums. They're an interesting phenomenon in that they don't really sound like a guitar band as we know it in Vancouver.

DISORDER: I can understand that. I imagine that being in Kelowna they probably had to look a lot harder for their own sound.

T.M.: Yes. It's nice to work with people who aren't set on a particular sound at the expense of everything else.



Photo Jim Main

The Grapes of Wrath

DISORDER: That brings us back to what we were discussing earlier. I think that because we are a smaller entity than the other major North American centres we tend to explore a lot more if we're really committed to new music. It's probably even more true in a place like Kelowna.

T.M.: For sure.

DISORDER: What processes did you have to go through in order to get these bands promotion in the U.K. and Europe? I don't want you to give away any trade secrets or anything...

T.M.: Oh, we don't worry about that. We've invited other organizations to come and look at our connections. Some have even taken us up on it. MoDaMu offered us information and we used what we didn't already have. We had a fair num-

ber of U.S. contacts through the association with Moev. Our European connections came to an extent through my own association with Odyssey Records. That brings up a point which should be made... that if people want to contact us, they should do it directly rather than through Odyssey. It gets too confusing and it's not really fair to either business. As far as distribution is concerned, it's handled by our own representatives in Calgary, Winnipeg, Toronto, Ottawa and Montreal.

DISORDER: Who are the other three people involved in Nettwerk itself?

T.M.: Tom Ferris, Cal Stephenson and Mark Jowett. Tom and Cal act sort of as our warehouse... i.e. all our records are shipped to them, all our orders go out of there.

DISORDER: All that in addition to being members of Moev?

T.M.: Yeah, it's pretty demanding. It's made the newest Moev work a rather long process because of all the other commitments. Mark Jowett takes care of a lot of the legal work, contracts, correspondence, etc. That, in addition to a full-time job during the day and a part-time job at Odyssey. I'm sort of the over-all organizer. I try to keep us a business rather than a charity. The bands also have a commitment in that when they appear, they're not just themselves, they're also representatives of Nettwerk.

DISORDER: That's good. It sort of implies that the Nettwerk package spills over into the bands themselves.

T.M.: Yes. It's like no one's going to make it unless the whole label makes it. If one band is successful, it will be through the efforts of Nettwerk and the other bands.

DISORDER: How about recording studios?

T.M.: We find we are most compatible with Mushroom.

DISORDER: That covers just about everything for me... is there anything you'd like to add?

T.M.: A few things. One is that people might look at our packaging and come up with the word "slick"...

DISORDER: I don't think there's anything wrong with being slick providing you have something to back it up.

T.M.: That's your opinion. I think a lot of people tend to cut down bands that look like they're going to make it. It's like you're not allowed to make money...

DISORDER:... and if you do, then one isn't supposed to enjoy listening to you anymore...

T.M.:... yeah... and what people have to realize is that if you don't make money on your first release, how are you going to be able to do any subsequent work?

Nettwerk is currently working on a second pressing for their three albums in Toronto. A third pressing is planned for March or April and it will be done in England. With the current sterling devaluation, this pressing will probably be made available locally for very little more money than the cost of the domestic pressing... something to look forward to...

Another thing to look forward to is an upcoming set of concerts featuring Nettwerk groups on February 15 and 16 at the New York Theatre. The Feb. 15 concert will feature Grapes of Wrath, Beat Pagodas and Bamf. Feb. 16 will see Skinny Puppy, Emily and Courage of Lassie. If I wasn't particularly interested before this interview, I certainly am now. Try to make it...

—Larry Thiessen

More SHIndig

seemed to like them a lot. But they weren't the chosen ones.

The second band last night was **Bongo Gestalt** (Ian Ross, guitar;

Scott Robinson, bass; Jan Robinson, vocals; Greg Hulfeld, keyboards; Jim Gill, drums). This band looked good. Jan described them semi-accurately as a beatnik band. And she says: "It's hard to say what we are...we just wanna have

fun!" They're a "quirky," experimental, dance band. Jan was definitely the best singer I'd heard up to that point; and Greg Hulfeld's Las Vegas version of "Slave To My Dick" was quite brilliant. However, despite their intentions, they tend

to look and sound a little ordinary—some people even suggested "derivative." Although they won the Shindig, Jan says: "We're not making any BIG claims yet, but we're going for it."

The last band, last night was **David Domino** (David Domino, electric piano and synthesizer; Steven Drake, guitar; Michael Root, drums). These guys were the best musicians I'd heard at this Shindig. They were polished. Steve Drake is a very good, experienced guitarist (he got his first wind-up guitar when he was two and his first electric guitar at six), and he was the first musician that I spoke to who said he didn't like mixing music and politics. This will kill certain punks but Steven even claims that politics in this country only effect how much things cost!

David Domino looked and sounded very good but, after all, they were probably not clunky and awkward enough to impress our rigorous judges. I think you can be too good for Shindig.

So the winners are: **Bob's Your Uncle**, **NG3**, and **Bongo Gestalt**! It looks like "the-final-battle-between-good-and-evil" on February 4 at the Savoy for the last round of Shindig III!

—Dorothy Cameron

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Round One
Semifinals
Feb. 4
Bob's Your Uncle
NG3
Bongo Gestalt

Feb. 11
The Reptiles
Dangerous
Farm Animals
The Slo

Feb. 18
The Dilitantes
Foreign Legion
Dekkadolls

Feb. 25
Death Sentence
Dumb Blands
Shining Path

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Second Prize - BULLFROG STUDIOS
24 hours of recording time
Third Prize - STUDIO A
24 hours of recording time

WATCH FOR THE ALBUM **SHIndig!** LIVE AT THE SAVOY ON THE ZULU-BIRD LABEL

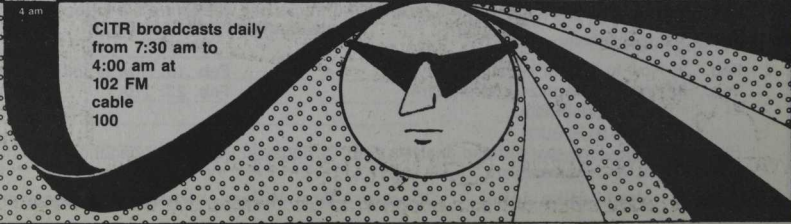

CITR-FM 102
cable 100

PROGRAM GUIDE

A guide to CITR FM 102
cable 100

SAT	SUN	MON	TUE	WED	THU	FRI
		7:30		WAKE UP REPORT WITH NEWS SPORTS AND WEATHER		
		8:00				
		8:35	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW
	MUSIC OF OUR TIME	PUBLIC AFFAIRS	PUBLIC AFFAIRS	PUBLIC AFFAIRS	PUBLIC AFFAIRS	PUBLIC AFFAIRS
		9:00	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL
		9:43		MORNING REPORT WITH NEWS SPORTS AND WEATHER		
		10:00				
		11:00				
NEWS	NEWS	NOON	LECTURE SERIES		LECTURE SERIES	
THE NEW EXTENDED PLAYLIST SHOW	SUNDAY BRUNCH	1:00	LUNCH REPORT WITH NEWS SPORTS AND WEATHER			
	THE ROCKERS SHOW	2:00				
	TUNES-R-US	3:00				
AFRICAN SHOW		4:00	SPORTS	SPORTS	SPORTS	SPORTS
AFRICAN FEATURE		5:00	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW	GENERIC REVIEW
SATURDAY MAGAZINE	SUNDAY MAGAZINE	6:00	DINNER REPORT WITH NEWS SPORTS AND WEATHER			
PROPAGANDA!	FOLK INT'L	6:13	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL	INSIGHT EDITORIAL
HIGH PROFILE	SUNDAY NIGHT LIVE	7:00				
		8:00	HIGH PROFILE			
		9:00	JAZZ SHOW			THE BIG SHOW
		10:00				
#1 PLAYLIST ALBUM	FAST FORWARD	11:00	JAZZ FEATURE		MEL BREWER PRESENTS	
		MID NIGHT	JAZZ SHOW	RANDOM CACOPHONY		
		1:00		THE MID SHOW		
THE VISITING PENGUINS SHOW	LIFE AFTER BED	2:00	BROADWAY IN EXILE	PLAY LOUD	UNCONTROL-LABLE DEVIANCE	THE NIGHT AFTER
		3:00				

CITR broadcasts daily
from 7:30 am to
4:00 am at
102 FM
cable
100



FEBRUARY FEATURES

high profiles

MUSICAL MUD-WRESTLING: This month features a large number of musical "Battle of the Bands," with "Battle of the Punx" on Friday nights, along with some hot phone-in tag-team wrestling every Wednesday eve...

- | | | |
|-------|----|------------------------------------|
| Fri | 1 | Battle of the Punx |
| Sat | 2 | 23 Skidoo |
| Mon | 4 | The Who: Do the Strip |
| Tues | 5 | The Only Ones |
| Wed | 6 | Supremes vs Runaways |
| Thur | 7 | hosted by David Firman |
| Fri | 8 | Battle of the Punx |
| Sat | 9 | Cocteau Twins |
| Mon | 11 | Hard-up Heroes: Lost in the 60s |
| Tues | 12 | UBC sports broadcast |
| Wed | 13 | Joy Division vs Village People |
| Thur | 14 | UBC sports broadcast |
| Fri | 15 | Battle of the Punx |
| Sat | 16 | Fats Waller |
| Mon | 18 | Buzzcocks: Part I |
| Tues | 19 | Buzzcocks: Part II & III |
| Wed | 20 | Prince vs James Brown |
| Thurs | 21 | hosted by David Firman |
| Fri | 22 | UBC sports broadcast |
| Sat | 23 | UBC sports broadcast |
| Mon | 25 | Patti Smith: Several Ways of Going |
| Tues | 26 | The Enigmas |
| Wed | 27 | DOA vs Glen Miller |
| Thurs | 28 | Arts Underground |

SUNDAYS 8 am til NOON

MUSIC OF OUR TIME

- | | |
|--|---|
| Feb. 3: Alvon Berg: Part I Chamber Music (100th Anniversary Salute) | Feb. 17: Morton Subotnick: Preview Charles Ives: String Quartet #1 |
| Feb. 10: Igor Stravinsky: Symphony of Psalms
Luciano Berio: Sinfonia
Witold Lutoslawski: Concerto for Orchestra | Feb. 24: George Crumb: Black Angels
Krzysztof Penderecki: Threnody to the Victims of Hiroshima
Karel Husa: Music for Prague 1968
Pierre Boulez: Marteau Sans Maitre |

Hosted by: Jay Leslie, Roddy Yates, Sandra Thacker

LATE NIGHT SHOWS

After the midnight hour, the ghoulish DJs unfold from the CTR floor boards to present a monstrous variety of alternative programming to help you, the listener make it through the night. Let them fill your head space with creative sounds, extravagant folly and other meaningful trivia to expand the horizons of your mind.

Join alien hosts such as the Funkmaster and Screaming Vegetable presenting radio for those living on the edge with The Visiting Penguins Show. Listen for tails of U2 Mono (creepy).

Other shows for insomniacs include Life After Bed, Broadway In Exile, Play Loud, Uncontrollable Deviance and Music From The Tar Pits. For more detailed listings, see Regular Programs, page 18.

PARTY WITH ME, PUNKER!

A complete hour of punk music every
Wednesday afternoon from 4:30 to 5:30 with Mike Dennis.

Feb. 6: Live U.K. Subs

Feb. 20: Live Circle Jerks

Feb. 13: Ramones Interview

Feb. 27: Live Foreskins

PROPAGANDA!

SATURDAYS 6:30 p.m. - 9:30 p.m.

Starting February 2 **GERMAN MAIL**, a documentary in twelve ½ hour episodes on the underground independent music scene, featuring music juxtaposed with fascinating socio-political information. Highly recommended.

Also this month, **I BRAINEATER** will preview two tracks per week from his forthcoming album.

Additional highlights:

Feb. 2: How to test for cocaine purity.

Feb. 16: How to roll a good joint.

Feb. 9: How to recognize and prepare magic mushrooms.

Feb. 23: TBA

Plus the regular features: Airhead analysis (Feb. 2), Today in History, Propaganda! editorial, interviews and an eclectic mix of music and spoken word.

Host—Mike Johal

Operator—Don Miller

Production Assistant—Stacy Fruin

FAST FORWARD

Tune in every Sunday evening at 9:30 p.m. for the latest in the exciting and vibrant world of experimental, independent, minimalist, electronic, avant garde sounds. there's something for the whole family!

Feb. 3: At 11 p.m., a look at "LA MANTRA II", music from L.A. Trans Port Tapes.

Feb. 10: The definitive look at the work of Steven Brown. This show will include selections from "ZOO STORY," "MUSIC FOR SOLO PIANO" and "DOUZIEME JOURNEE." Critical analysis will be included seeing as there are many inconsistencies his his music since leaving Tuxedomoon. Guest: Larry Thiessen.

Feb. 17: Can you hear me? No quarter will be shown. A show of very difficult music. Beautiful...in another world. Another word.

Feb. 24 Under which editions? Soundtext/poetry from Toronto's Richard Truhlar.

February 14th

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SUNDAY NIGHT LIVE

Feb. 3: Bolero Lava
Feb. 10: Rhythm Mission

Feb. 17: UK Decay
Feb. 24: Enigmas

Mark down February 22 as the date of the third annual CTR Sports "Combocast." In this age of technological wizardry, started by CTR, of course, CTR Sports presents live Thunderbird hockey and basketball. Relying on the ingenuity of engineer Rick "Buck the Odds" Anderson, we bring you two different games from two different locations on the UBC campus. We start with hockey from Thunderbird Arena where the T-Birds take on the Saskatchewan Huskies in what could be a do or die for both clubs or for the hockey broadcasters who have to bear the climes of Thunderbird Arena! Following the first period of the hockey game, we'll take you to the warmer venue of War Memorial Gym for the basketball contest between the 'Birds and the Calgary Dinosaurs. Here is a complete list of what you can expect to hear from CTR Sports on a Friday or Saturday night this month:

Basketball: Friday, February 14, UBC vs University of Victoria **8:25 p.m.

Saturday, February 23, UBC vs Lethbridge 8:25 p.m.

Hockey: Friday, February 22, UBC vs Saskatchewan 7:25 p.m.

COMBOCAST: Friday, February 22 7:25 p.m.

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PROGRAM GUIDE

A guide to CTR FM 102
cable 100

REGULAR PROGRAMS

African Show

(Wednesday 9:30 pm-12 am)

A program featuring African music and culture. Every week, with news, current events and local African music events. Feature at 11 p.m.: specific artists, the music of specific African countries.

Broadway In Exile

(Tuesday 1 am-4 am/late night Monday)

Radio for people living on the outskirts of society. Hosted by Jerome Broadway.

Fast Forward

(Sunday 9:30 pm-1 am)

The latest in the exciting and vibrant world of experimental, independent, minimalist, electronic, avant garde stuff. Actually, this program is yet another alternative to CTR's general "alternative" sound. Keep abreast of independent cassette releases around the world, as well as listening for rare live recordings or more well known non-mainstream artists. Hosted by Mark Mushet.

Folk International

(Saturday 10 am-12 noon)

Traditional folk music from Canada and around the world Hosted by Lawrence Kootnikoff.

Generic Review

(Weekdays at 8:35 am and 5:35 pm. Also on Saturday and Sunday Magazine)

A critique of local entertainment, theatrical events, movies, and exhibits.

High Profile

(Monday through Saturday 8 pm) Spotlighting one artist's music and career. Refer to High Profile listing for artists.

Insight

(Weekdays 9:43 am and 6:13 pm) An editorial comment on current issues open to the community. If you have something to say, call 228-3017, ask for Doug Richards.

Jazz Show

(Monday 9:30 pm-1 am)

An evening of varied traditional and avant garde jazz on one of Vancouver's longest running all-jazz programs. Now that C-JAZZ has become "FM97" this is one of the only places you can hear jazz on the

radio before midnight. Hosted each week by Gavin Walker. Feature albums, artists, interviews at 11 p.m.

Lecture Series

(Tuesday and Thursday 11:30 am-12:30 pm)

Lectures from around UBC concerning a varied cross section of topics. Tune in and get educated!

Life After Bed

(Monday 1 am-4 am/late night Sunday)

All kinds of awakening sounds from night crawlers and insomniacs.

Mel Brewer Presents

(Thursday 11 pm)

A program featuring exclusively the newest and best in local talent with new demo tapes, live interviews with groups and local music figures, debuts of new released and lotsa hot juicy gossip.

The Mid-show

(Wednesday Midnight-1 am)

The Mid-Show presents a diverse and sound fluid mesh, from candy to explicit, engineering a release ghetto. Directed by the magnetic loneliness of audio art, video art, poetry, prose and indigenous music, the movie soundtracks, young and old pop and rock, foreign lingo hits and country jostle about looking for conversation. Listen in and get a piece of the action. Hosted by John Anderson.

Music From the Tar Pits

(First Friday of every month at midnight)

The Knight After and Random Cacophony present music from the Seventies.

Music Of Our Time

(Sunday 8 am-12 pm)

Music of the 20th century in the classical tradition. Hosted by Ken Jackson, Jay Leslie and Sandra Thacker.

The New Extended Playlist Show

(Saturday 12:15 pm-4 pm)

Okay, everyone wants to be new, to be hip and to be just a little ahead of their time. Cut the jive and swath through the spectrum of popular music and put yourself in touch with what is really happening Now. Listen to the latest local demo tapes and the newest singles, EPs and LPs from Canada, the USA and from around the world that are

on the CTR playlists, and even those that aren't. Join Michael Shea every Saturday afternoon for four hours of the latest, the greatest, the unforgettable and the never heard from again.

News and Sports (Weekdays)

Local, national, and international news and sports. News and sports reports at 8 am, 10 am, 1 pm, and 6 pm. Sportsbreak at 4:30 pm. On Saturday and Sunday, regular news casts air at 12:00 noon

Propaganda!

(Saturday 6:30 pm-9:30 pm)

News, reviews, previews, interviews, recitals, debates, music, humour, politics. Write to Propaganda!, c/o CTR, 6138 SUB Boulevard, UBC, Vancouver, B.C. V6T 2A5, and suggest a feature on anything that may be of interest to CTR listeners. If you're an artist of some sort, or you're involved in some project or other and you feel you may benefit from an interview or on-air performance or a story on Propaganda!, let us know about it. Get involved, even if it's only to recite something interesting you read somewhere, or wrote yourself. Do it, 'cause talk minus action equals zero.

Party With Me, Punker!

(Wednesday 4:30-5:30 pm)

For punk music aficionados: a solid hour of exclusive punk tunes, live cuts and info from the earliest punk to the latest hardcore; everything from The Stooges to G.B.H. Hosted by Mike Dennis.

Play Loud

(Wednesdays 1 am-4 am/Late night Tuesday)

...dedicated to the creation of most of the world's problems. The final word in musical pleasure through pain. Music especially designed for headphone listening or (alternatively) for killing your houseplants. Of particular interest to deranged vivisectionists, industrial/experimental addicts and those who like to dance on the thin line between art and noise. Aural surgery performed by Larry Thiessen.

Public Affairs

(Weekdays 9 am-9:30 am)

Current events, issues of local interest and sports. Monday, Wednesday and Friday shows will

feature either live interviews or in-depth coverage of a wide range of topics including social problems and programs, political events and community access programs. Time is available for groups to prepare their own shows. (For more info, call Diane at 228-3017.)

Tuesdays and Thursdays are sports shows. Tuesday's program, "Pulse on Intramurals," will on a weekly basis explore the world of UBC's intramurals program which, incidentally, is the largest such program in Canada. While Thursday's show, "Sports Unlimited," will feature heavy to lighter and more general sports topics. (For more info, call Mike Perley at 228-3017.)

Random Cacophony

(Tuesday 11 pm-1 am)

The second radio show in the history of civilization dedicated to solving all of the world's problems.

Rockers

(Sunday 1 pm-3 pm)

The latest and best in toasting, rockers, dub and straight forward reggae. Hosted by George Barrett.

Saturday and Sunday Magazine

(Saturday & Sunday at 6 pm)

Weekend magazine shows presenting special news, sports and entertainment features.

Sunday Night Live

(Sunday 8 pm)

Rare live recordings of noted local and international artists.

Uncontrollable Deviance

(Thursday 1 am-4 am/late night Wednesday)

A show devoted to music that might be considered "non-traditional." Everything from the Angelic Upstarts to the Zero Boys is played, with plenty of thrash, skate, hardcore, metal, post-punk, oi and great bands in-between. Local bands are welcome to send in any material they want played. Requests and any other input is encouraged. Hosted by Andrea Garnier.

The Visiting Penguins Show

(Sunday 1 am-4 pm/late night Saturday)

Your hosts the Funkmaster and the Screaming Vegetable present three hours of disorganization, lunacy, Penguin trivia and, oh yeah, some music too!

Survey: To Advertise or Not To Advertise...

CITR is a non-commercial radio station—meaning we don't broadcast any commercials or sponsorships. CITR is the only campus radio station in Canada that does not have any on-air commercial revenues. The station is funded by the Alma Mater Society (the UBC Student Society), through memberships and by revenues from the CITR mobile sound system—leaving the station in an often precarious financial position. **Radio cannot live, it appears, on good intentions alone.**

After much discussion about the pros and cons of advertising and of non-commercial radio, a number of possibilities have presented themselves as future financial scenarios. Those of us involved in those discussions felt it essential to get your feedback and thoughts on the idea of some form of limited commercial or sponsorship policy for CITR.

Now, before you scream "capitalist scum sucking haircuts" and hurl DISCORDER across the room: relax. Our continued broadcasting may rest on our ability to "pay our own way" over the next few years. Reliance on our current funding sources cannot be counted as a constant—it may not, depending on the ever-worsening economic situation, always be enough to cover the costs of running a radio station. We are looking at other funding sources, including sponsorships and limited commercials.

There is a major distinction between sponsorship and limited commercials. Sponsorships are the kind of announcements you hear

on PBS or on Co-op Radio—the kind that mention that a program is sponsored by a particular business. The Canadian Radio, Television and

Telecommunications Commission, which regulates all broadcasting in the country, limits sponsorships to mentioning the place of business and the type of product sold. A limited commercial policy means you can add persuasive language to the basic information included in a sponsorship—words like special, best, coolest, etc.

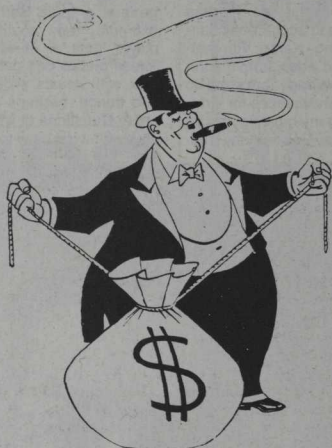
The CRTC limits campus and community radio to the type and amount of spots that can be aired. The average for most stations is between 2 and 3 minutes per hour of broadcasting. And it is up to each station to set its own advertising policy, even though that policy must conform to all commercial broadcast advertising guidelines.

So, **we've** discussed it at the station, and are conducting an in-station referendum for members and programmers to decide whether or not to adopt some form of commercial policy. **YOUR input and opinions are essential to that decision.**

Think about it: CITR with no commercials, as it is now? Sponsorships? Limited commercials? Or the possibility of CITR being unable to continue in the future as a fully operating radio station?

If the future of CITR—your radio station—is important to you, please **fill out the survey form below and send it to CITR by February 20.** We'll let you know in the March issue the results of the survey.

Thanks...



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CITR**

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You tell us...

1. Should CITR adopt a "commercial" policy of some sort?

Yes _____ No _____

If no, why not? _____

2. If you opted in favour of a "commercial" policy, which do you prefer:

Sponsorships _____ Limited Commercial _____

1. fully produced with music _____

2. produced, just voice _____

3. If CITR adopts a limited commercial policy, what restrictions would you like to see put on the kinds of advertising accepted?



Tom Hajdu:

Muse and Musicality

"Music is clear communication. Too many people are caught up in fluff." Tom Hajdu is very determined. He wants to work and play with our perception of space and time. In order to do that, his intentions must be understood by those people who perform his music. Therefore, Tom is actively pursuing a new timbral language. Right now, only traditional pitch related notation is generally understood. But what does this all mean? Why should you care?

It has often been said that Vancouver has an active music scene. Unfortunately, few people are aware of the exciting diversity of talents hard at work here. This article, as the first of a series, hopes to inspire or upset you enough to listen up. Speedy acceptance of what you hear is not always possible. For that matter, what you hear is not always wonderful. But it is worth the risk. If you don't think so, just keep banging those two rocks together. At last, there seems to be some attention given by media and award-giving groups to a number of very talented local people. Some of those people are composers.

Composers of "art music" have been un-chic since the twenties and thirties. But this is all changing now as the divisions between pop and "serious" culture become blurred. Who is it bashing away at archaic musical preconceptions of both popular and classical audiences? Those once-again chic composers, received alike by audiences and critics with acclaim and/or infamy from New York to Tokyo to Berlin. Remember these touchstones: Laurie Anderson, Karlheinz Stockhausen...

Internationally, these people demonstrate a (re)awakened awareness. They recognize two needs, first, accessibility for a possible new audience; second, the need to incorporate the merits of some music not taken seriously before now, popular and ethnic forms. They are not fazed by pop music, jazz, or even rock videos. Their concern is the musicality: what cultural function does it fill, and how does it reach the listener? They are not afraid to have fun, to entertain.

Tom Hajdu works within this webbed network of bright young talents. Compared with the usual chronology of classical composers, Tom is still fairly inexperienced. Hell, he's only in his early twenties. But he sure is getting a lot of at-

tention. And work.

Besides composing for pleasure and academic commitments, he has spent the last year or two on numerous commissions. He has written pieces to accompany dancers, including Karen Rimmer-Jamieson, and video, from the Inn view of Paul Wong. Tom's music ranges from showpieces for virtuosos to strong rhythmic figures for non-musicians. Unlike many trad-

improvisations. The most recent example took place during Music-ity '84 at the Western Front Lodge:

"The improvs start out with some general graphic instructions; for example, they could say each player gets a 45-second solo. These pieces can get fairly complex, with visuals, slide projection, and dance, perhaps all going at once. Questions of what coordinates with what have to be answer-

does he mean? Tom realized in his high school band class that he wanted a lot more out of music. He has since then experimented and listened to how others have expressed themselves. "It must be sincere. That's why I like the very early Talking Heads records. They were not trying to do anything." Music for its own sake, an honest expression, not to prove some point. "It's interesting. Through the ages art evolves, changes; but ultimately the general idea is still the same."

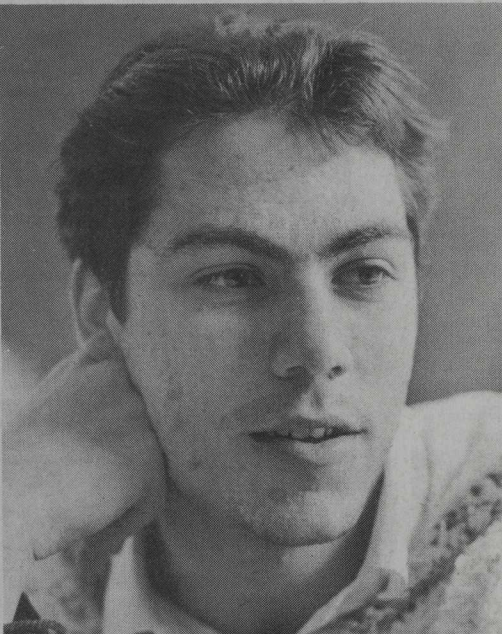
At university, Mr. Hajdu has taken advantage of all the facilities available. These include the records and scores in the libraries as well as the teachers. Right now he studies with William Benjamin and Barry Truax, one at either end of the city and the musical spectrum. Influences have come from other composers, including Gyorgy Ligeti, B.A. Zimmerman, and Luciano Berio and the Italian art movement. The latter struck him with their use of time/duration to produce tension. Thus, most of Tom's recent pieces are not long but extremely compressed, making for intense listening.

At least that's how it is right now. Tom has changed dramatically the more he has learned. He appreciates new knowledge and the exposure to a growing number of contemporary music issues. He has in the past written overtly political pieces. Now he feels that political concern can be a motivation, but it does not predetermine the end form. His music has become more personal. The art cannot be enslaved to the politics:

"I want to write musically, with no other excuse, be it theoretical, conceptual, or technological. If these elements end up in my writing, that's great; but I can't set out with them in mind. At the same time, I hope it's clear that I am not trying to be condescending toward others."

Well, here it is, the end of my article. You've read all the way through. Bravo! My hearty congratulations. There's just one problem. The subject is music. You have to hear it. And that can involve effort, even money. But doesn't everything else? You have to decide what's important. To you. Tom Hajdu knows what is passionately important to him.

—Paris Simons



Tom Hajdu

Photo: Wayne Leidenfrost

tion-bound people, he is actively interested in sound, whatever its source. *Playtime* (1983) is scored for amplified baby toys. In case you didn't notice, there is a sense of humour here. Conventional instrumentation ranges from solo cello, in a work entitled "Sgobarre," to chamber orchestra; several involve multiple percussion, his own performing element. Tom is using the traditional means of music notation, but is trying to load it with a message for the performer beyond the simple pitch. It is clumsy, but as yet he hasn't developed a successful written replacement.

Beyond completely written music, Mr. Hajdu has organized and taken part in many structured

ed. Also, the instruments involved can vary, of course, changing the nature of the performance."

Success in this field depends not only on the rough outline but on the willingness of the players to work together, and even on the mood of the audience. I first saw the improvs at work when Tom did some at the then Helen Pitt Gallery back in 1981. Mr. Hajdu will freely admit there have been a lot of changes in his approach to structured improvisations, as well as fully written out music, since then.

As you can see, Tom experiments widely and works at a frantic pace. Yet "... I still feel denied by a lack of knowledge." What

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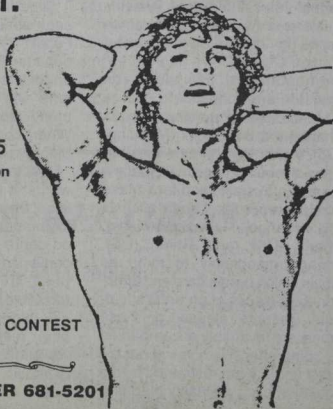
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Re-issues...

forward into the past

Ah the re-issue. When asked to pen a few words about this subject I dismissed my task as a simple one. Grab a few records, dash off a few words of praise, a word of caution, and voila—the story. In truth, it's all a bit more complicated. There are a multitude of re-issues released each month. A company such as England's Charly Records will re-issue upwards of one hundred albums, EPs, and 45s each year. In the last few months I have acquired releases from over ten labels. And that is only scratching the surface.

The variety of labels is indicative of the range of types of re-issues and the range of the sound quality and packaging. Re-issues take three basic forms: 1. Release of a deleted or hard-to-find album; 2. release of a compilation of an artist's material often with rare 45s, b-sides, and unreleased material; 3. release of various artist compilations.

Major companies are most often behind the re-issue of previously released albums. It is cheap and easy for them to press new sleeves and albums and throw them in to the bins. Motown did just that with large portions of its long-deleted sixties' catalogue. Usually major artists such as the Supremes or Otis Redding get re-issued by the large American labels but the programs are often incomplete. European labels tend to be more thorough in their issues of both well-known and lesser-known artists. Virgin records rescued the first Who album from the archives and also re-issued hard to find Small Faces' discs. James Brown's music is a favoured focus of re-issues in Japan, Germany, and France. Chuck Berry had his entire catalogue re-issued—in France! Fantastique!!

More obscure artists, such as Charles and Inez Foxx (Mockingbird), need the attention of other types of labels. Here smaller labels run by enthusiasts and fans make their presence felt. Labels such as Eva (France), Line (Germany), Charly (UK), and Rhino (US), spring immediately to mind as labels which devote care and attention to re-issues of an artist's material. Records released on these labels are invariably accompanied by comprehensive notes about the artist and are not restrained by the "greatest hits" mentality plaguing the major label releases. Unreleas-

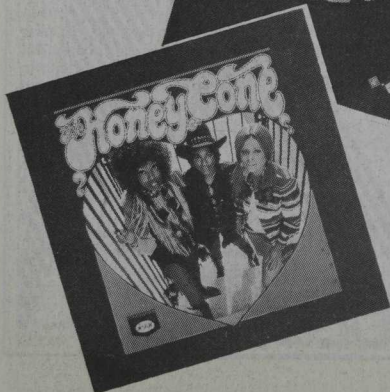
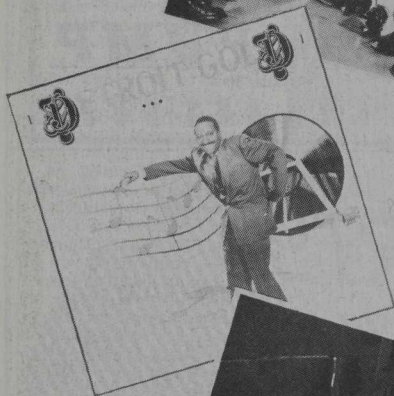
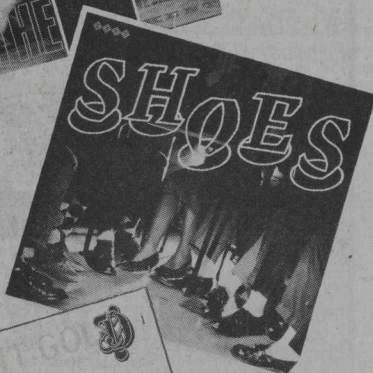
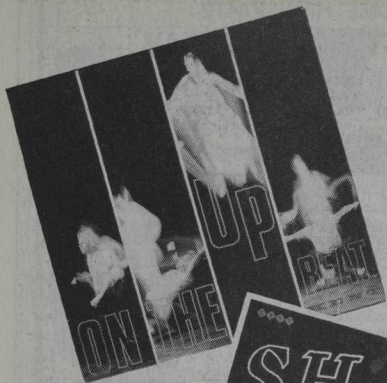
ed material, 45s, and a rounded selection of an artist's repertoire form the core of material for these releases.

Many of the labels are also releasing various artist compilations featuring hard to find material by artists who may never have released an album. Soul, blues, rockabilly, R&B, and sixties' punk/psychodelia are the main focal points and always there is an exciting cultural attachment which makes them more interesting. Kent Records have released a wealth of material by obscure soul artists. While information is scarce, it is the sound which is important for it represents a culture and an era—Northern Soul. These compilations vary in quality, since one gets material by so many artists, but when they are good, nothing can compete.

Re-issues such as those released by Kent tend to have small but enthusiastic audiences. The economics of most re-issues are such that the sale of even a few thousand copies to that small audience will pay for a release. Tapes are licensed, often for negligible amounts, from a variety of sources. While they may be inexpensive, often the tapes have changed hands so many times that a label owner needs detective skills to find them. Charles Mingus's wife spent years looking for a record her husband released in '56. Only two hundred copies were made, the tapes were accidentally destroyed, and only recently did she acquire a copy of the record clean enough to use for a re-issue.

Others come more easily. A recent spate of LPs from Bobby Fuller ("I Fought the Law") arrived because Bobby's mother relented under pressure from his legion of fans and agreed to release the many tapes stored in her attic. Where only one album existed before there are now ten.

And that brings me to a last few words. It is impossible to stay on top of the re-issue market. They are too numerous, even within a defined genre such as soul, to remain conversant with. Even as I write, a new Garnet Mimms LP graces my turntable. It is fantastic but I cannot afford to buy it and the ten other releases of the last month. Re-issues also vary wildly in terms of music, sound, and packaging quality. Often the fanatical attention to detail means that much inferior



material is released to complete an artist's story.

Reading is a good way to choose the worthwhile releases. Reviews appear frequently in the *NME*, *Goldmine*, collectors' magazines, or in the many books about music released over the years. Familiarity with labels can also help. Finally, don't forget the stores in town which feature this material. Ask to hear. The proprietors can often offer a helping hand.

For those like myself who missed so much great music, re-issues are essential. They provide a perspective on the course of music over the last forty years and place developments of recent years in an understandable context. They also give us some of the best dance and listening music I can think of. With those words, let's press on into the past. Good luck.

A selection from the last year: **Detroit Gold Vol. 1 and 2** - Solid Smoke is a Frisco label, providing many fine releases over the last few years (James Brown, The Rock and Roll Trio). Recently their emphasis has been on soul. These volumes focus on the producer Ollie McLaughlin. He, along with Tony Hester and Popcorn Wylie, was one of Detroit's most exciting non-Motown producers. The best known artist here is his biggest signing, Barbara Lewis, singing "Hello Stranger" (a number one nationally in 1963). You'll also find the Capitols ("Cool Jerk") and the Fabulous Counts ("Jan Jan"). Excellent notes and recording make these worthwhile.

Detroit A Go Go - Fab but unannotated collection of non-Motown Floorstompers. This album showcases the writing and producing talents of Hester and Wylie. Hester also checks in with his wonderful atmospheric "Spaceland" while Wylie gives us the psychedelic of "Rosemary," a song about Rosemary's Baby.

Kent Records - This label has released close to twenty compilations of obscure 45s. Surprisingly, most of them are pretty good and may be excellent. Usually they focus on a label (MCA, Brunswick). Musically they range right up to the

mid-seventies (*Floorshakers, Moving On Up*), and include pure dance albums (*Floorstompers, For Dancers Only*), soul albums (*Slow n' Moody Black n' Bluesy*), and include a mixture of styles (*Shoes, Soul Agents*). You'll find some familiar names (Bobby Bland, Jackie Wilson) but mostly unknowns, at least to a young honky like myself. My favourites are *Shoes, Soul Agents, Soul Spin, For Dancers Only, Gems, Where the Girls Are...* You pick your own.

Soweto - Released through Rough Trade, this is a fantastic collection of South African music. It's a little less pop than the equally good *Zulu Jive* collection. The album features material from the Apollo and VUMA labels. Although this music is all over black South African radio, the records are hard to find. Recording quality is good. Highly recommended.

Rare Soul Uncovered - A typically Charly issue. A faultless collection of soul music primarily danceable but with the odd slow track. Best known here is Betty Everett with "Gettin' Mighty Crowded" (Van McCoy, Elvis Costello). Excellent liner notes give a detailed overview of the Northern Soul scene and comments about each artist. Excellent.

Laura Lee - The Rip Off is my favourite re-issue in some time. It features Laura Lee's magnetic and gritty voice coupled with some hard R&B rhythms that typified the Hot Wax sound—driving drums and conga, solid brass, piano and guitars providing busy counter-rhythms topped off by powerful horns and chorus. The lyrics of Laura Lee songs are all "feminist" in nature. They state the women's side—and strongly. At the same time they can be suggestive—and wonderfully so. On occasion she, like all Hot Wax artists, sang about Vietnam and its waste of lives. And always Laura Lee says—I'm not submissive so f---k off! Titles like "Wedlock Is Padlock," "Women's Love Rights" and "Ripoff" tell the story. Working with Greg Perry, Popcorn Wylie, and Lamont Dozier, Laura Lee produced some of the best undiscovered R&B ever. Get it.

—Jeff Kearney

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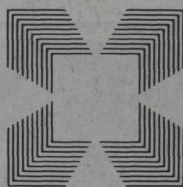
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VINYL VERDICT



Laurie Anderson United States - live

Laurie Anderson has become a pop star. Of sorts. And like all pop stars she has released a live album. Of sorts. The domestically-released, boxed set of five records contains the complete audio of her epic length work *United States, Parts 1-4*. With an artist who is constantly working with new technologies it is amusing to not find the set on compact disc. (Still, the sound is very good, especially for a live recording.) I suppose the record company considers it a risk to put out such a massive set from somebody who, before now, has only had two complete albums to herself. Maybe that explains their unwillingness to give a promotional copy to CTR.

Anyway, this recording of the whole thing was taped at performances in New York almost two years ago, after the release of *Big Science*, but preceding the appearance of *Mister Heartbreak*. Many of Anderson's quirky, slightly ironic favourites are here, including "O Superman", "Language is a virus from outer space", and all the others that have been excerpted from the overall framework in previous recordings going back at least to 1974. In their presentation here, order, length and context are shifted to fit both the larger form and the limitations of live performance.

Ultimately, I find the records disappointing,

simply because they are just records. Laurie Anderson is one of the most skillful live performers around. Her utilization of electronics and real-time computer technology have made her work unique. But these are not used for the music and text alone. The visual part of the show is equally important and exciting. I suppose the only way to capture some of that would be to issue video discs. People who see her shows are struck by the successful integration of charismatic live performer, mixed video/film/slide/ shadow projections, "terrific music, uh huh", live electronics and pop sensibility. What helps make this all even more palatable is the sense of humour that runs rife through it all. She is able to make fun not only of herself but also everything else she finds, mixing the bizarre and the banal without distinct separations. Much of the humour is still apparent on the records, but some is clearly lost since I can't see what accompanies the sound.

Overall the performance is not at the same dynamic level as her May 1984 show in Vancouver. If you have never seen Laurie Anderson before you may not understand from this recording what all the excitement is about; it is inconsistent. For those who are already devotees, these records will offer the means to examine more closely all of *United States*. Only the most fanatical could carefully listen through it all at one sitting without losing their mind; the mood is too static. (Mind you, if forced to sit through something from the minimalist school, I would take Laurie Anderson over Philip Glass every time.) Just remember as you hear these live

records: you're getting about half of what was going on in Brooklyn these three nights in 1983. Whether that is enough to justify buying a five-record set is up to you.

—Paris Simons

Strangers Aural Sculpture



Let's destroy cliches for a change. The Strangers are all too often referred to as 'The Evil Men in Black.' This is just too easy and it

doesn't do much justice to the old boys. It probably amuses them though, and they certainly wallow in it: three old guys and a baby-boomer (not a yuppie), such a title is more than what they would have hoped for. However, the Stranglers are much more than that, the exceedingly cool all-in-black-on-a-bun image is restrictive.

In 1977, *Rattus Norvegicus IV* came out. Gregorian rock. Outsold *The Bollocks* in Britain. It was the beginning of their nasty sulfurous period which combined elements of Stonehenge, Prussian moodiness and French philosophy. Nothing less.

It seemed then that they were also what the Doors could have become if Jimmy had been a bit less into whimpering and his little buddies had been less twitty. Much later came *Men in Black*, pretentiously didactic. Then in 1982, with *Feline*, the Stranglers surprised us again. The iron-grip in the velvet glove, astonishingly melodious. Strength, elegance and mystery, the Marquis de Sade meets Mozart.

But this is all history now. This new opus is even livelier than *Feline* was. Almost too easy to enjoy, where is the catch? New turn of events and virgin territory for the Stranglers. American sound influence this time, Stranglerized of course. And immaculate production by Laurie Latham (remember Paul Young's *No Parlez?*).

Hugh and the boys always try to do to the opposite of what we expect from them. That is probably the only thing we can count on. Do not take the Stranglers for granted or you will look like a fool on a bun. They are very proud of themselves and don't really give a flying duck about what the general public thinks they ought to do. Said general public including, of course, hard-core Strangler fans.

Aural Sculpture is a dance album, a return to the simplicity of R&B. JJ Burnell must have had a fair bit of influence in this new change of style. His solo LP *Euroman* had strong R&B overtones and used Lew Lewis on harmonica. A.S. was recorded at ICP studios (Polyphonic Size, TC Matic) in Brussels where *Feline* was also done. Now, as ever, the Stranglers want to stay away from the rapidly degenerating British mainstream. Note the synthesized continental sound.

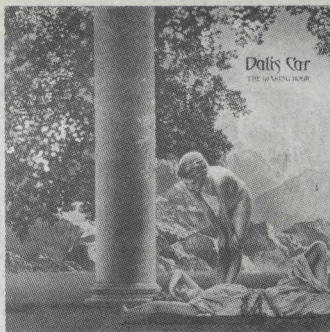
As usual with a Stranglers album, all the cuts are recommended, especially "Skin Deep" (the first single), "Punch & Judy," "Spain" and the destined to become a true classic—"Souls."

—Rocking Patrick

Dali's Car The Waking Hour

Remember when you were a kid how much fun it was to kick your shoes off and wallow barefoot through warm muck? There was something overwhelmingly sensual about that soft, slimy ooze as it squirted through your toes which made a lot of things worthwhile, even the obligatory wrath of your parents.

You're older now, of course, and like it or not, your warm muck days are pretty much over, if for no other reason than most of your friends probably wouldn't want to know you anymore if you took to kicking off your shoes and wallowing every time the mood struck you. It's a good thing then that the aural equivalent of that experience is currently available on vinyl, on an album called *The Waking Hour* by a new band out of England who call themselves Dali's Car. Forty odd long playing minutes of the best kind of oozy, gooey musical muck.



Dali's Car comes on the heels of a fair amount of advance hype from the British musical press. They're a (quote) "supergroup" representative of the somewhat artier side of British new-wave pop (or whatever you want to call it), consisting of Peter Murphy (lyricist and vocalist) ex of Bauhaus, Mick Karn (composer and multi-instrumentalist) ex of Japan, and Paul Vincent Lawford (rhythm constructor?) (that is, whose haircut certainly looks Japanese).

With a cover painting depicting two beautiful children alone in a utopian landscape of lakes, mountains and classical architecture, and song titles like "Artemis", "Create and Melt" and "Cornwall Stone", Dali's Car clearly appears to be striving for more than just your standard commercial success. This is a serious group.

I've heard them criticized as pretentious on

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more than one occasion. Unfortunately, as I've never really been able to figure out what pretentious means, I can't honestly respond. All I know is I like the album. Musically it's strong and unique, built for the most part on the subtly shifting lines of Mick Karn's fretless bass. Lawford's percussion is sparse, polyrhythmic and unpredictable. Keyboards, acoustic guitar and what sound like woodwinds (they're probably synthesized) fill the empty spaces and provide the aforementioned inspired muck which is so delightful to lose your ears in. There are no power chords!

Peter Murphy's vocals are understated (sorry Bauhaus freaks, no screaming here). His lyrics are surrealistic, taking the lead from the band's name no doubt (or is it vice versa?). Passion appears to have been sacrificed for mood and, on this occasion at least, it's a good move.

The Waking Hour is an engaging album. Like its cover, it speaks of alternative realities and pos-

sible utopias (the stuff of dreams as it were) which is something I feel music should do every now and then. Recommended for lovers of the exotic and nostalgic mud wallowers everywhere.

—by Bill Mullan

Alien Sex Fiend Acid Bath

Alien Sex Fiend embodies everything that makes up a bad dream. At least they're hoping they do. (I can hear people snickering out there already.) But I'm not talking about a real nightmare—a night of pure hell when the Third World War rages in your unconscious, when the ego teams up with the superego to battle the id to punish you for all those nasty, suppressed thoughts you've conjured up during the day. The

scenario is familiar to everyone I'm sure: running but never escaping; foggy, vague surroundings; bizarre situations. Waking up puts one back in the real world, but the mental torment persists. ASF's bad dream is not nearly so sinister. It's more in line with Hollywood's versions of vampires, monsters and (un)dead bodies—sort of like Hallowe'en or one of those scary houses at the PNE. That's why it's so easy to laugh at ASF. Admittedly this batcave concept is trash, but keeping the above distinction in mind makes it easier to take ASF at face value and even enjoy it a bit, like Hallowe'en.

Acid Bath is ASF's full-length successor to *Who's Been Sleeping in my Brain*. The more things change, the more the stay the same. With *Acid Bath* you'll still find the essence of ASF—tacky cover, music to grind your teeth by and lyrics chock full of references to all things unnatural and rotting. What's new is a quantum leap of improvement in production. That which was so awful on *Who's Been Sleeping* has been reprised by more clear and concise engineering and

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we wouldn't, we think that's tacky

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mixing that at once improves ASF's sound and the album's receptability. Still no bass, but Nik Fiend's vocals growl and snarl over a better-balanced sound that adequately covers up that deficiency. Hand-in-hand with this better production is a more relaxed feeling about the album, like it's less forced or contrived. Using tape loops and voice overs as seques between songs makes the album, while not exactly a concept piece, more cohesive, not merely just a collection of songs.

Acid Bath contains a re-worked version of "Dead and Buried", a single that has slid up and down the charts and is still a favorite at some local clubs. The newest single is "e.s.t. (a trip to the moon)". As the last minutes and seconds tick off before 5 o'clock, the worker—hypnotized by the repetitious drudgery of moving machinery—pines "There must be more to life / Than this / I think I need some e.s.t. / Or a trip to the moon." E.s.t. stands for electro-shock therapy, rather than anything from Werner Erhard's background. ASF consistently interprets tormenting afflictions like depression in an unrealistic, off-the-cuff way. But this flippancy is balanced by tension-evoking music—not manic or schizoid, but the restrained, urgent pathos that one finds with depression. The result is a song that catches your attention, but who cares as you bob around your room?

So, ASF pulls a bit together for this album, but still falls far short of Bella Lugosi's favorite fans, Bauhaus, in producing serious music with a worthwhile statement. But ignore all that, ASF has not been put on this earth for that purpose. To quote "Dead and Buried": "Never eat anything with flies on it, Know what I mean?"

—by Beverly Demchuk

BUNKER BEAT

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

You only have time to pick out ten records to take with you to the fallout shelter. Ten records that you'll have to listen to for the next fifteen years. If only you had more time. If only you had made yourself a list of your favorite ten records and sent it in to:

Bunker Beat

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The Undertones - The Undertones. 1979 Pop-punk at its best. "Teenage Kicks" and "Jump Boys" are gems. Hopefully there will be chocolate bars and girls in the bunker.

The Rolling Stones - Out of Our Heads. There is no denying it, Mick and the boys were the greatest rock 'n' roll band in the world. This is a true classic. Satisfaction guaranteed.

The Stranglers - Black and White. For the days when I feel moody and my bunkermates better be careful about what lurks in the shadows.

Grand Funk Railroad - Mark, Don & Mel '69-71. A double album, 81 minutes of the best white noise ever made. Guaranteed to drive everybody else crazy. To be played at maximum volume. (That's eleven.)

Public Image Limited - Paris un Printemps. Mr. Lydon at his finest—before he became so disgustingly pleased with himself. Keith Levene on guitar.

Flipper - Generic Flipper. On the Subterranean label, very appropriate. "Sex Bomb" and "I Say You Shine." This record was made especially for the day after.

Abba - Greatest Hits Vol. 1. Gimme a man after the holocaust. Few people understand how great a band Abba is (except, of course, Jon Anderson). Also it has a picture of Agnetha.

Bad Manners - Forging Ahead. I've heard this one a million times and will listen to it a million more. Need at least 5 copies of it. Great beer drinking music, not to mention moonstomping.

Pierre Henry - Ceremony. Music by Pierre and Gary Wright of Spooky Tooth. Good to hammer spikes into your head by, or perfect for recreational drugs.

Wanda Jackson - Only Rock 'n' Roll. This is for all the parties we will be having in the bunker during the next 15 years. Whole lotta shakin' and Rip it up, what else is there to do?

Mark One

Peter Gabriel - Peter Gabriel. ...the melting-face album. I just wanted to be the third person to start his list with this record. There's not much else I can say, it's a masterpiece.

Elvis Costello - Armed Forces. Snappy, energetic music with acid-tongued lyrics. The best of both worlds. **Marianne Faithful - Broken English.** In the age of angry records, this is the angriest, because it's not overly theatrical. Her version of "Working Class Hero" still throws a chill into me.

Iggy and the Stooges - Raw Power. With titles like "Gimme Danger," "Death Trip" and "Your Pretty Face is Going to Hell," it could be argued that the whole thing is too self-consciously "nasty," but it's all in good fun. This 1973 Iggy Pop record features rotten sound mixed by David Bowie which makes it sound like a bootleg when it isn't. Raunchy as hell and great at parties.

Charlie Parker - The Very Best of "Bird" The double album WB set with the silver cover contains material originally on the Dial label, recorded between 1946-47, along with his legendary Savoy sessions. This music represents one of the highest points in all recorded jazz.

Bella Bartok - Music for Strings, Percussion and Celesta. Modern classical music that you don't have to be an initiate to enjoy. Stanley Kubrick used excerpts in *The Shining*. Richly atmospheric and extremely exciting.

Jimmy Cliff - The Harder They Come. Actually, he only does about half of it, the rest is a selection of tunes by Desmond Dekker, Toots and the Maytals, The Slickers, etc. It could have a bit more music on it for the price (they repeated two of the Jimmy Cliff numbers to "pad" it), but it's still an ideal reggae sampler.

Laurie Anderson - Big Science. *Mr Heartbreak* is more musical, while *Big Science* is more the intellectual of her two albums. It says more about America than all of Frank Zappa's records put together.

Ry Cooder - Chicken Skin Music. A great blend of R&B, Tex-Mex, and Hawaiian that is infinitely superior to his slicker, more recent releases. Superbly played, but relaxed, it's a good Sunday afternoon record.

J.S. Bach - Brandenburg Concertos. ...performed on original Baroque instruments by the Concentus Musicus Wien (Teldec Digital DMM). Treat yourself to both volumes, if you can afford them.

Ken Jackson

Lou Reed - Metal Machine Music. Obviously an album created with a clear concept of the joys of post nuclear aberration. If all my records were destroyed in the holocaust I am sure these would be the dominant tunes running through my mind.

John Lennon & Yoko Ono - Unfinished Music No. 2. Yoko is one of the most well-known unknown artists of our time. I am sure side two's experiments in primal screamery would definitely fit the mood of the occasion. **Velvet Underground - White Light/White Heat.** An awful lot of people pay lip-service to the Velvets these days; personally I cannot imagine any post-nuclear hell without the gentle ambience of "Sister Ray" or "I Heard Her Call My Name."

Walter Laboratories - Sound Effects. "Memories, like the chorus of my mind..." Ah, yes...who could live in a radioactive condo without those tantalizing aural memories like, say, a train rushing through your bedroom or a peal of bells from Big Ben?

Yes - Relayer. "The Gates of Delerium" is a self-explanatory cut, and needs no further definition. The only qualification necessary for the postulated post-nuclear environment would be the destruction of the pretty melodic ending to this song (preferably by scratching with bone chips).

Joy Division - Still. Ian Curtis was right. Fuck it all, and you too.

"General Electric Theatre" narrated by Ronald Reagan. No collection of post-atomic goodies would be complete without a token from the man who made it all possible.

"Jonathan Livingston Seagull" narrated by Richard Harris. Welcome fuel for post-nuclear hatred. Listening to the drivel of this messianic parable would alleviate the boredom of searching for cooked birdmeat in the rubble.

Paul McCartney & Stevie Wonder - "Ebony and Agony." Ha ha ha ha ha ha ha ha ha ha ha ha ha ha... Collectors RPM "Undergrowth" OK, so I've got taste. What's new?

Laurie Mercer

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SCRITTI POLITTI - Hypnotize

Have lots of paper towels handy, because you'll have to pour this one onto your turntable. This one is strictly Aunt Jemima except that Green Gartside, tragically, isn't black, not that it would've made any difference on this awful record. To make matters worse, he thinks "Hypnotize" is such a great song that he's deigned to bestow 3 "alternate" versions of pudding upon us. One helping had me hugging the porcelain.

FASTBACKS - Every Day is Saturday

If I may be allowed to gush for a moment, the Fastbacks are one of the top bands in the Pacific Northwest and certainly my favourite Seattle band at the moment. Their 1982 debut EP *Fastbacks Play Five of Their Favourites*, was the best teen angst overdrive to hit these parts since the Modernettes *Teen City* EP. So now, two years later and all we get is a measly four-song EP. Wonderful stuff, though. "Midnight Confessions" and "What Will They All Say" are two of those kind of songs that one hums in the shower. "See and Say" and "Only at Night", while perhaps lacking the infectious hooks, more than compensate with the energy and excitement that is the Fastbacks' live trademark. A record well worth the wait but let's hope we don't have to wait two years for the next one.

MONTY CANTSIN w/ FIRST AID BRIGADE - Mass Media/Chanson a mourir/Fake Science

Apparently, Monty Cantsin and F.A.B. represent the most recent phase of the Neoist Movement, a pseudo-religion of which Cantsin is the founder and mentor. Don't ask me about the tenets of Neoism; they seem to inspire a Krishna-like confusion. Cantsin calls Neoism a "cultural conspiracy" the aim of which is to grab the lion's share of the communication pie. "I refuse to leave technology to the Other Guys I refuse to let them have all the fun, fun, fun," he barks in "Mass Media," the showcase tune, and easily the best of the three. If you can ignore Cantsin's almost messianic fascination with his own blood (he sells it as art, you see) you should get a kick out of this thumper. But as a tool of subversion... well, I wasn't inspired to go out and shoot a video or anything.

FUNKMEISTER - Wardance/Battlebeat

Plagiarism is not an ignoble pursuit within the context of pop music, but those who steal clumsily should be indicted. Given that, Funkmeister ought to be sentenced to life in prison for just plain lazy larceny. Nothing more than another dance floor history lesson a la Frankie Goes To Hollywood's "Two Tribes." Think of it—learning all about World War II while writhing down at the discotheque. Kinda like falling asleep on top of a book. A must for Neville Chamberlain fans.

SID PRESLEY EXPERIENCE - Cold Turkey/Firewater/F for Fake

So what if John Lennon wrote it? "Cold Turkey" is a great strangled shred of painful pop withdrawal. If you're planning on kicking the habit (whichever one), this is not for you. "Firewater" and "F for Fake" are more along the lines of last year's "Public Enemy No. 1" and "Hup Two Three Four," short staccato stabs of a vaguely surf-derived variety. These two seem to lack the harsh edge of the earlier stuff, but they're still worth a good stomp.

—Steve Robertson

**NJF - Wounded Knee EP**

Seldom is anything this rough and unrefined exported from Toronto, where "distortion" is usually a dirty word. NJF (Negro Jazz Funeral) is a welcome exception. What we have here is an appealing but not particularly innovative combination of churn and burn. "Wounded Knee" is a catchy (?) swaying, two-chord fuzz drone replete with Liquid Plumber vocals. Good Quade rock. The other three songs on this record, "Sitting Pretty," "Happy Sad" and "Drag it Out" are short rapid-fire bursts that are, for the most part, indistinguishable from one another. Entertaining none the less. This is a record worth looking for.

IAN McCULLOCH - September Song

After the sheer silliness of "Cockles and Mussels" I had the poisoned pen primed to tear a strip off of Ian's latest offering, a version of Kurt Weill's "September Song." Actually, it's rather pleasant, due mainly to the quality of McCulloch's voice and the lush production work. But there's not enough here to make it a record worth buying, which makes me wonder how long Ian's record company will continue to bankroll this whimsy. Maybe they figure that, by getting it out of his system, he'll subsequently put a bit more bite back into the spiralling Bunnymen. Given a prima donna like McCulloch, that would be wishful thinking.

HIGH LIFE

RECORDS & MUSIC



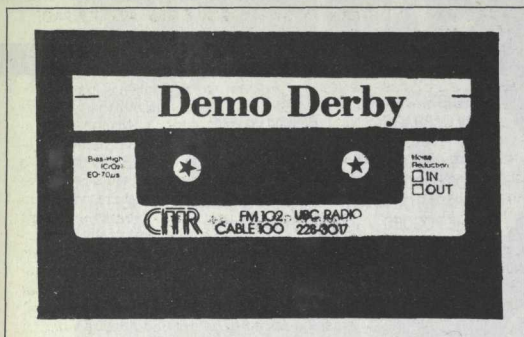
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**SOCIAL MENACE - Hardcore '84**

I like politics and social comment in music. I don't like hardcore, especially when the potential value of the lyrics is negated by having the already near-incoherent barked vocals buried in a largely outdated mess of metal and percussion. I can understand all too well the need to express anger and disillusionment as in some of the cuts on this tape: "No Hope," "Suicide," "Alcohol," "Company Slob," etc. etc. However, the expression of sentiments in the musical style known as hardcore is, more often than not, a degenerate, nihilistic stance, more conducive to ending one's problems by self-destruction than by changing the world for the better.

I prefer the more inspirational, clenched-teeth anger of something like the Style Council's "Money Go Round" or Wah!s "Somesay." Militancy with menace! Meanwhile, hardcore has become style without content, as ideologically self-indulgent as late 60's 'progressive' rock and heavy metal. Its pretensions to radical politics are more than a little contradicted by its inherent chauvinism and crass machismo. How many *female* hardcore bands do you know?

To the few hardcore bands that manage to avoid all these pitfalls, congratulations and good luck. The rest can dance dance dance dance to the music of the last chance man, hope you find your amphetamine nirvana, an' say hi to Sid when you get there.

WONDERLAND - Bedtime Story

Three eager power-pop tunes fleshed out with synthesizer. Fills the vacuum left by a cast of thousands of other young local bands. While it's commendable that a young band such as this (average age 18, age of band—five months) should release something on tape so soon, they must be cautioned

against being too hasty; and they might have been wiser bringing in someone to produce them rather than producing themselves, at least until they have a more tangible product which won't get swept away in the torrential rain of similar stuff.

ID GUINNESS - Beat the Heat

Metinks your tape got sent to the wrong radio station, mate. ALGAE, the 'gnu music' station (har, har...Hey...GLMPH!), lives downtown. They would REALLY DIG! your GROOVY TUNES! coz they ROCK! with a SYNTHESIZER! and SHUCKS, HEH HEH! that makes you sound like one of those GNU BRITISH INVASION TECHNO-POP BANDS! shoutsquealholer frothgush...

DIRECT STIMULUS - A Cup/ Caught in the Clock

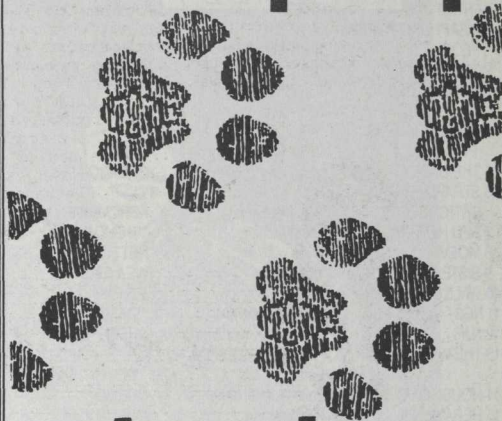
A direct stimulus is exactly what these guys need. I've heard that a big electric shock often puts a much-needed spark into many people. It can have one of two results, either of which would be infinitely more humanitarian in its own way. This is the sort of blandness that makes you ask 'so what!'

THE BRITISH PROPERTIES - Indians in Paris

Demo of the month. Steady tribal drums provide the backbone for this uncluttered pop tune. Subtle yet catchy. The singalong chorus will get its hook in to you and then you'll have to like it! I don't have a clue what it's about but it contains the soon-to-be-immortal line 'There's a whole lotta scalpin' goin' on!' Eat your heart out Jerry Lee Lewis. Nice name too, The British Properties. It might start a trend. Anyone for a band called Port Coquitlam? How about University Endowment Lands....! Just kidding.

—Sukhvinder Johal

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ARTIST	TITLE	LABEL
1 DISAPPOINTED FEW PEOPLE	Fuck With Christ	NIT BATTERIE
2 TONES ON TAIL	Christian Says/Twist	BEG.BANQUET (UK)
3 BONZO GOES TO WASHINGTON	5 Minutes	SLEEPING BAG (US)
4 WHITE ORPHEUS PROJECT	White Is the Knight	EPOXY
5 THE LOFT	Why Does The Rain?	CREATION (UK)
6 STRAWBERRY SWITCHBLADE	Since Yesterday	KORONA/WEA
7 RED HERRING	Love Machine	**DEMO**
8 MOEV	Alibis	NETTWERK
9 SISTERS OF MERCY	Walk Away	WEA (UK)
10 WALL OF VOODOO	Big City	IRS (UK)
11 NG3	Sheltered World	**DEMO**
12 NJF	Wounded Knee/Drag It Out	GREEN FUSE
13 THE WEST	I Show No/Face of the Earth	**DEMO**
14 HOUSE OF COMMONS	Peter Gunn/Insane	**DEMO**
15 HERALD NIX	Fugitive Kind	**DEMO**
16 STAPLE SINGERS	Slippery People	PRIVATE I/CBS (US)
17 UNITED STATE	Glass Knight/Automaton	VICTORY
18 SLOW	There's A Burning God Inside Me	**DEMO**
19 OUT OF PROPORTION	Radio Void	**DEMO**
20 CELEBRITY DRUNKS	Ode From A Dreamer	**DEMO**

CITR TOP 20 ALBUMS

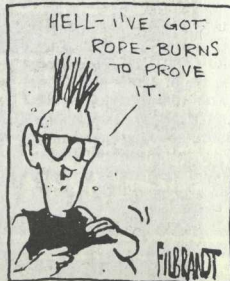
ARTIST	TITLE	LABEL
1 BILLY BRAGG	Brewing Up With...	CHRYSLIS/ POLYDOR
2 LES CALAMITIES	A Bride Abbatue	NEW ROSE (FR)
3 LOS LOBOS	How Will The Wolf Survive?	SLASH/WEA
4 GRAPES OF WRATH	Grapes of Wrath EP	NETTWERK
5 THE POGUES	Red Roses For Me	STIFF (UK)
6 LAURIE ANDERSON	United States Live	WEA
7 ARTO LINDSAY	Envy	EG/A&M
8 LLOYD COLE & THE COMMOTIONS	Rattlesnakes	POLYDOR (UK)
9 THE RAMONES	Too Tough To Die	SIRE/WEA
10 SKINNY PUPPY	Remission	NETTWERK
11 THE dB'S	Like This	BEARSV./WEA (US)
12 JEAN-MICHELE JARRE	Zoo Look	POLYGRAM
13 HUSKER DU	Zen Arcade	SST (US)
14 BEVERLY SISTERS	Too Tough To Die	DADA DG
15 JULIAN COPE	Fried	MERCURY (UK)
16 COCTEAU TWINS	Treasure	4AD (UK)
17 THE REPLACEMENTS	Let It Be	TWIN TONE (US)
18 ORANGE JUICE	The Orange Juice	POLYDOR (UK)
19 HOODOO GURUS	Stoneage Remos	A&M
20 PENGUIN CAFE ORCHESTRA	Broadcasting From Home	EG/A&M

FAST FORWARD NEW RELEASES

A numbering/playlist is not applicable here. All of this material can be heard on Fast Forward over the next month or two. It is all available locally. For more information, or if you'd like to request some of these releases on a Sunday night, call in at 228-CITR.

ARTIST	TITLE	LABEL	ARTIST	TITLE	LABEL
VARIOUS	L.A. Mantra II	TRANCE PORT (US)	VARIOUS	Life At The Top	THIRD MIND (UK)
HERMINE DEMORAINE	Lonely At The Top	SALOME (UK)	WINSTON TONG	The Hunger ('B' side only)	CREPESCULE (BELGIUM)
PAUL DOLDEN	The Melting Voice Through Mazes Running	N/A (VANCOUVER!)	BUSHIDO	Among The Ruins	THIRD MIND (UK)
DEBILE MENTHOL	Battre Campagne	REC REC (SWITZ.)	STEPHEN SCOTT	New Music for Bowed Piano	NEW ALBION (US)
VARIOUS	Myths, Instructions I	SUB ROSA (BELG.)	UNREST, WORK & PLAY	Ernest	RECOMM. (UK)
			ERNEST SCAVENGER	The Voice	C&P (VANC.)

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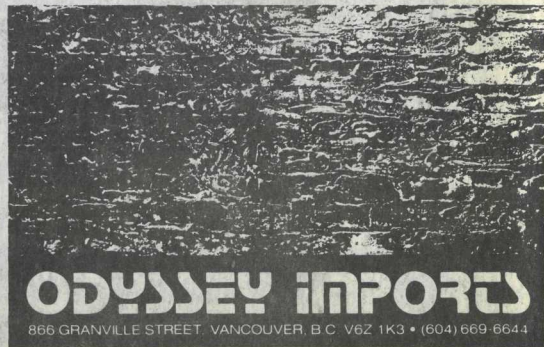
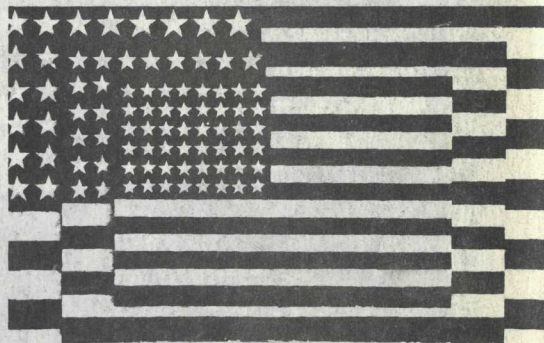
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